

Editing Newspaper: Experiencing Non Customary Occurrences

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Dr. Lalmohan. P.

Assistant Professor, Dept. of Communication and Journalism, University of Kerala, Thiruvananthapuram, Kerala, India

Abstract

Newspaper editing is a process generally regarded as condensing and peeling of words. Tools are often used for the purpose of replacing or deleting, instead of elaborating. The chronological orders of occurrences are another influential factor in editing. The news writing structure itself is defined as fixing priorities of happenings in order. The criteria hence formulated have reservations about news in form and content. The materialistic reading norms set are the commanding force in newspaper editing, without satisfying which one cannot survive as an editor. The concepts of editing were revolutionised in a copy writing mechanism of organising data with a motive to prioritise the much wanted or need by the readers which are pre supposed by the editor. The paper tries to re think the concept of newspaper editing practice. The main objective of the study is to identify the cavity remains after the process of editing. It tries to analyze the newspaper editing process looking at the context of experience of the occurrence and the ritual writing practices. More specifically the context/ text conventional metamorphosis is observed and inquires the possibilities of epitomizing the occurrence in world of experience beyond the customary semiotic exercise.

Keywords

Newspaper, Editing, Text, Context, Experience

Introduction

Newspaper writing is a maneuvered process confined mostly by the directives of editing. The headlines, introductions, story words, images, narrations, metaphors etc are cramped to strike hard at readers. So it possesses a brittle and dry matter of fact content. It is not quite roomy to assimilate more than the pre supposed news-writing concept of producing meanings. The basic editing principle is the readiness of words to produce meanings. The whole process of editing is engaged mainly in accomplishing this fact.

The images might not be concrete and conventional. It can assume the shape or size of a particular as well as can be a shapeless sizeless notion. It is called an image not because it possesses any pictorial behind the text. Rather we call it an image because of the context to which it is related. But callously it does not pre supposes an image peculiar to the context. In a way it questions a signification of the text. Signification tries to connote the text in directions in which realms of associated textual inferences are possible. But what lacks is

Correspondence: Email: plalmohan@gmail. com

the medial notion which is neither sprouted from a text nor a context of any nearby speculation. What exactly constitutes a space of a text is the area of enquiry of this paper. The ways of understanding text have undergone many experiments, most commonly like analysing it, placing on different courses of actions or events. The comparative apprehension of meaning is formulated as the text. Here it is a super imposition of occasion not prompted or that cannot elicit any idea other than the a priori. There is an argument that no word can deliver meaning other than a priori. The approximation of text and its validation are communicated by “information” of the past. The semiotic norms seem restrained in some occasions where text has no connection to a priori. The constructed text thus, in the rush to produce meanings, turns out to be a resistant to the actuality. Texts as means to produce experience of past, neither create anything new or address the events of the present experience. The deliberations of experience are squeezed little and in most of the occasions the vast and prodigious life of the understanding is nowhere to be found in the text.

The Influential “Context”

The metaphors and relational images thus produced during editing hence may have a chance to be far beyond the actual context. The context within which the area of interpretation is relative, abruptly torpedoed an attempt of actuality related to interpretation of writing to another callow routine yet known as skilful editing. The editor who is supposed to know the facts and figures in an authentic way, and who is believed to have a command over language actually cross checks the facts. Does the fact processing mechanism of editing involve an operation of knowing the experience of seeing or understanding? The reporter / news writer/ storyteller obviously has a feel by proximity and spontaneously remarks of experience appear in the news item. But it may miss out a lineage element as facts or information is weighed as a tool of editing. So in the process of editing the experience or the feel generated by the writer is found as an untoward piece and is often cut off. The norms set for a context to be covered have some features in common, traditionally set as high quality Journalism. It has nothing to do with ethical positions or law binding policies, instead a history of omitting the experience of the unprivileged characters of the story. The context itself is dealt in a way to tactically avoid and fit a fabric of elite editing. So the contexts mentioned are surprisingly coloured with skilful language and bountiful data or facts. So context is shaped in an ordered and structured way by answering certain questions like 5 W's (What, Where, Why, When and Who) and One H (How). The 'W' s are more in the opening shot and 'H' is a minimal thing which quite often generate an uncertainty of the context. So, 'How' stands as an odd one in the news item which is edited out easily. The reason for its removal is justified as it has no solid information to impart. The concreteness of the context is the measure of editing. It neither tries to promote the flexibility of the context nor does it try to accommodate the idiosyncrasy of the individual experience. So the story which has its context of happening as its greatest potential to become news, become only rational information. It demands a standardisation since a criteria and priority have to be fixed during the editing itself. The norms hence set for editing are the visible rational imperatives and nothing else. The context, influential of disseminating an appeal towards a society or community is tied to materials of facts; repelling the happening culture answered meagerly by the unique 'H'.

The factor 'H'

Whereas in the questions posed by W's narrows down the event to a point of single focus, the question 'How' rule out the specked and pragmatic answers. It invites chances of occurrences, envisages wider canvass and provides unfettered possibilities of imaginations. 'How' is a question derived from a notion of boundless entities. It has freedom to start from

any point much before the event and can last much after. It also enjoys a capacity not to start or end at a particular point i. e.; a floating nature of event delivery. It welcomes an expansion of the event. A stretching of the single instance in which the slightest touches are incorporated. 'How' is partially a non-informational question which entitles itself the role as a large sphere of life. In the usual life practice the question "How are you" drives an informal communication procedure. But the questions starting with What, Where, Why, When and Who suggest a formal communication manners and seeks answers of specificity or confirmation of a life system generated information. Asking 'How' falls in the stream of features, which are set apart in another genre of news package of easy or light reading. The heaviness of news and pretention as a specific objectivity is accelerated by the process of editing. The hard news editing process in print, declines the opportunity to elaborate the experience of the occurrence which in turn became a boon to visual media experience.

Editing an 'Experience' - Discussion

The customary engagement of editing means it as a process of trimming down unwanted feathery ornamental elaborations and pack compactly with facts sacred. In a way it has a chance to become only as means of quantifying an occurrence. Without elevating the 'How' factor involved or subsuming the experience in the occurrence, the news item becomes information of spasmodic understanding. The witness writings of newspapers evoke a greater participation on the part of readers. Experience can be an observation, unmatched with any factual support. It can be a non-relative coinage of the occurrence, a feel or non-cohesive emotional value of the occurrence. Newspapers by and large reject the experience involved in the occurrences they cover. May be the cause can be identified as the space constraint, the news structure of the global media are shifting towards detailing the occurrence. The traditional news writing structures are revisited and revised.

The vertical news flow dimension shows a tendency to shift not only as horizontal but in a mystifying manner unable to locate the nature of flow with the pre supposed trajectories. The information network is widespread and easily connected. It may look easy but the spreading nature and the connecting mode of operations are perplexing. The direct and indirect connotations are limited and the combinations and permutations of simple narratives produce tremendous impact. The contextual experience is non-binary. They demand and deny simultaneously resulting in a chaos yet ordered in non-presumable fashion. The unchallenged authenticity of editing is flattened and the routine questions are subsided. New experiences are welcomed there by adding multiple chances of knowing and understanding an occurrence.

A shapeless and size less pattern of experience and knowing is the chunk of new editing philosophy which do not try to encapsulate but rather expand the experience of the occurrence in all size and proportion pre conceived.

Conclusion

The process of editing hence becomes prosaic. The enormous faculties involved in it is over ruled by the concern towards specificity of the occurrence. The specificity here mentioned is not an attempt to disown its potential, but to indicate the possibilities of an occurrence to more than one point observation. The multifarious capacity of an occurrence thus will be perceptible if and only if the extended version of it is written and editing encourages this kind of manifestation. The rational artifacts of 5 W's may not be sufficient enough to claim the fidelity of the occurrence. The 'W' factors conceived in the newspaper editing process demands an establishment of relationship between themselves rather separate them as of independent entities. Thus a chance of connectivity is to be re invented between these What, Where, Why, When and Who questions. One of the factors visible in

the very existing system of editing structure is the factor 'H' to establish the underlying amorphous relationship. The customary practices of newspaper editing predominantly occupies a position where these nebulous relationships are kept idle. There are ways of re-inventing the possibilities within and covering. But the readily existing 'How' (not even considered as a question) is one way of understanding the occurrence considerably. The argument proposed is a limited attempt to approach the process of newspaper editing considering its high end capacity to draw up an occurrence as experience rather than a pre-defined specific information quanta.

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